KNEW CHARLES WYNDHAN



MARJORIE GATESON By PERCY BURTON,

General Manager for Mr. and Mrs. Coburn. first theatrical engagement

was as private secretary and assistant manager, twenty years ago, with Sir Charles Wyndham most fascinating and mercurial of high comedians and one of the most harming of men.

Few actors can have had a richer and more adventurous career than Wyndham, and the spirit of perennial youth distinguished him on and off the tage even after he had passed the alotted span of threescore years and Walking with Forbes-Robertson on Fifth avenue eight or nine years ago, we met him and stopped to talk, Wyndham envying the fact that Sir chaston was fifteen or sixteen years sunger than himself. I also met Sir surles in London during the first and second years of the war, but he was then losing his memory, though almost as light hearted as ever. Wyndlam, like Sir John Hare, was caught Germany at the beginning of the war, and Sir Charles lost all his bagingland from taking mud baths in the fatherland." And it is interesting to recall that Wyndham long ago played in the German language in

Rerlin and also in Petrograd. The English, like the American pubnatural charm and irrespressible huwhom he came in contact. He was a very keen man of business, and freussuredly was.

where unconsciously inspired. as that entailed by the original. When of several each morning with his that more or less monumental edifice breakfast. I treated them in a serio-

Vaudeville and Burlesque.

Notable new acts are announced for the coming week at the Palace. Cecil Lean with Cleo Mayfield will appear in what they term "acting songs," with words and music by Mr. Lean. This engaging couple fresh from their musical comedy tour have evolved a highly indi-

vidual entertainment.

The Riverside will present Adelaide and Hughes, George White and company, Norton and Lee, Jimmie Hussey and Muriel Window, as the particular feat-

Adele Rowland, the popular musical comedy favorite, will divide headline honors with Hyams and McIntyre at the Co-lonial. This will be Miss Rowland's first appearance of the

Pat Rooney and Marion Bent will share honors with George McFarlane at the Alhambra in one of their past successes, "Twenty Minutes of Pat and

Lois Josephine and Tyler Brooke will share honors with Henry "Squidgulum" Lewis at the Royal this coming week. They recently returned to vaudeville after a successful season

in musical comedy.
The Columbia Theatre will have the Million Dollar Dolls for the coming week, beginning Monday afternoon. This organization will present a new two act burlesque called "A Whirl of Pleasure." had been built, pulled down and reared irresponsible-as to who preliminary canter of "Cyrano de Ber- some rather gay looking garters sat in—and tell him to put a bit on So- | jealousies then. and-So," a horse that was running a few days later. For Wyndham long enjoyed King Edward's patronage and had the honor of many royal "command" performances, with other marks

of regal favor. When "Cyrano de Bergerac" was



of the stage made the elaborate production look rather cramped, though the services of everybody available were enlisted, and even I was dragged Fage in beating a hasty retreat to out of my anonymous obscurity of poet" (a part which I had secured on a recommendation of Pinero as a means to augment my slender salary and satisfy my then stage struck ambitions) to parade in the first act as lic, is apt to rate the personality of one of the crowd and in the fourth to higher than his art, and his masquerade as a "cadet of Gascony." A somewhat bloody battle scene mor endeared Wyndham to all with didn't give me much outlet for any humor I may have possessed, but I determined to have my revenge for the quently told me that he measured suc- extra work thrust upon me and apcess by the money it brought, and his peared in the first act as a nondetandard was always what appealed to script character with a long flaxen the box office. Yet Wyndham's inter- wig and as girlish a face as makeup ests, unlike those of most of his con- could give me. At the beginning of temporaries, extended beyond his own the act the crowd gathered around calling and as an after dinner speaker Cyrono in the person of Wyndham, and reconteur he could not be excelled who when discovered had to say in a To hear him apparently extemporize ferocious voice and threatening attione would not think that his speeches tude as he drew his sword from its and effects had been most carefully scabbard. 'Press not so mercilessly of prepared and studied, ready in re- my poor sword or it may yomit steel.' partee, versatile and witty though he Seeing me at its point the night in question he "audibly smiled" and mut-The occasion when that fine old tered, "Good God, what's this?" Meanactor, the late William Farren, in time my role as a "hungry poet," playing Squire Ingot to Charles Wynd- which I was gradually writing and ham's ever green if not immortal David building up, was severely cut to pieces trarrick, by mistake greeted the latter on the stage with the remark, "Mr. Dublin, owing to the risibility of the Wyndham, sir, you are drunk!" irresulting a love scene between sistibly recalled a reminiscence of one Curano and Roxane caused by my of Charles Wyndham's first appear- sudden bites at a pastry tipped by onces on the stage in New York, fol- and some 'better 'oles" at the back of lowing his experiences as a brigade my scanty costume, which one day surgeon during the American civil war, found another actor putting on. In Wyndham had a long and somewhat consequence I decided to follow Columtiresome speech to deliver which dealt bus to America at the end of the las with his undying love for a certain century. When I returned six months oung lady. The sieech in question later Sir Charles sent for me an started "Drunk with enthusiasm, offered me four times as much money but after the very first word to return to him in a manageria hits memory forsook him, through capacity, and cured of acting I re-stage fright, and having stammered turned to his fold. Better opportuniout the startling confession that he ties of advancement, however, came was "drunk," Wyndham said he found and I left him, to return again from himself at the mercy of an audience time to time, sometimes as play only too ready to find mirth even reader, and always as general factor tum. As I would not release Wynd In connection with the production of ham from an engagement he had mad 'Cyrano de Bergerac," which I always with me before "letting" his theatres thought one of Wyndham's most artis- for the season while he was holiday tic performances, well do I remember making in Germany he gave me mor the trouble and private criticism plays to read in a few months than I which the construction of that historic have read before or eince in my life, tione caused—surely almost as much and he insisted on having a synopsis

> During one of the intervals between my engagements with Sir Charles Wyndham I joined the late Wilson Barrett and shortly before his death he produced his last play, "Lucky Durham," in Liverpool. Barrett sent me to London to secure a theatre for this apparent success, and in my quest I went to Sir Charles Wvndham. He, to my surprise and Barrett's subsequent indignation, said he had read the reports and that the play bore a marked resemblance to-in fact was a plagiarism of-one produced by him a score of years before. Wyndham gave me a manuscript of the latter to read, at Barrett's request, but I personally failed to find any striking likeness between the two plays. Wyndham stuck to his guns, nowever, and the incident might have led to some legal trouble, but Barrett dled after a severe operation before the production of his own play in London. I then joined Sir Irving all the year round at his in-vitation. On Sir Henry Irving's death, notwithstanding a flattering offer from the late George Alexander, I rejoined my old chief. Sir Charles Wyndham. Six months before it happened I had prophesied his knighthood in an article for a daily paper on the subject of "Should Actors be Knighted? with a second headline reading. "Sir Charles Wyndham a Coronation Prob-ability!" The humor of the idea evidently appealed to Wyndham, for on showing him the proof he facetiously asked, "Can't you make it a lord

comic way (they were mostly too bad

to do otherwise) and Wyndham got to

enjoy them.

He was only knighted. however. After Irving's death there was naturally a good deal of newspaper controversy—some inspired, but mostly

again on the foundation of Wyndham's (Irving's) successor as the recognized allowed to proceed, but Cyrano's pro- in Wyndham's employ I inevitably boscis grew smaller and smaller, along "did my bit" against all comers. Tree with the receipts—during the rather particularly put up a strong claim, short run of that play. Wyndham was One night when I was in Wyndham's intending to sing on-or rather off dressing room entertaining him with stage in the course of this piece, but the latest gosslp while he was making wiser counsels prevailed. During a up for the stage, he looked down at gerac" on tour the late King Edward was wearing and sald, "Rather came to see Pinero's "Dandy Dick." coquettish, eh!" "H'm." he conthen being played at Wyndham's Theatre, and sending for the house man-ager, said: "Tell Mr. Wyndham from theatrical profession now!" And that this is the worst box I ever there were a lot of little jokes and

> "it!" On another occasion an equally went to live and found happiness. well known dramatist came to the club time for the curtain to go up, I found a fairy kingdom. Wyndham enjoying a comfortable nap "Enchanted Hearts" appealed to at the club. He always took the great- Frank Westerton, an actor in "Three Charles, too, was a born diplomatist. gan his adaptation. very popular and always welcome, in exclusive society circles and a verit-



AT THE HIPPODROME.

This past week Charles Dillingham's pageant of happiness "Everything" strengthened its position as the greatest theatrical success of the season when this stupendous spectacle passed its 250th presentation at the Hippodrome

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	WYI R'SFI'T	
2:00	Cverture	8:0
2:05	Riverside Pictoria	1 8:0
2:12	Josie C'Meers	8:1
2:22	Pob / Ibright	8:2
2:37	JEAN ADAIR & CO	D. 8:3
3:06	NEFTER & II	E. 930
3:21	A res & true	9:2
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atte 1	VIEHL VINIO	W 10:0
4:21	JIN.A II. F USSI.	10:2
4:41 (LO. WHITE & C	0. 10:4

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able "Squire of Dames," to quote the were sharply drawn between a poor tion; it may have been that charac- nated by a strong ray of Cohan humor. was his recognized and being and "leading label" arising a special content of the final curtain, the stant helpmate and a devoted partner fairy Godmother emerged to bless to the time of writing—it was then to him as well his artistic associate and being and "leading label" arising a special content of the final curtain, the yesteryear the play jumped not only all, his mission with "A Prince There to the time of writing—it was then to ward the end of 1918—but shead to with a successful vehicle—failed once fascinating face, the production was leader of the English stage, and being and "leading lady" for many years. and "leading lady" for many years. The original "A Prince There Was" the new year. The peace conference the star was given an undignified pended; Cohanesque quips upon affairs role. So Cohan labored to keep his referred to her as "Mrs. A."—Albery, reviewer defined it "a sweet breath of to-day and to-morrow were in-star's part serious. Occasionally an

COHAN MAKES A PLAY. .

Dramatizing a novel he has never read is the latest playwriting adventure of Mr. George M. Cohan. He made his new comedy, "A Prince There Was," now at the George M. Cohan Theatre, from a single detail of the book "Enchanted Hearts," by A well known actor came dato the Darragh Aldrich-the detail of an un-Tarrick Club one day and said, "Well, happy rich man meeting a poor waif oys, I see the Strand's up again- who interested him in her mates at harles Wynham lost a threepenny a cheap boarding house, where he

The idea was not precisely new, as and finding Wyndham reclining at the novelist realized as well as the put on at Wyndham's Theatre the size case under the statue of David Gar- dramatist. Both therefore depended rick, whom he was impersonating at for novelty upon the treatment of the the time, said, "You look more like material. Aldrich chose to handle the Garrick every day!" "H'm." drawled familiar theme delicately, like a fairy Wyndham with his quizzical smile, ob- tale. He used modern New York as viously pleased, "that's very nice of his setting, but the highlight of ro-"Yes," continued the play- mance left realism in the shadow. Bewright, "and you act less like him every fore the story was completed a palnight!" And one matinee, when it was ingenesis transformed New York into

est care of himself and was his own Faces East," as the base of a romantic best doctor, going to bed or keeping in play that might suit the mood of loors at the slightest sign of indisposi- war-worn public. This was in the tion, and, it is said, almost killing a early autumn. Westerfon first subvalet who pointed out his first gray mitted his idea to Robert Hilliard sughair, though Wyndham was by no gesting a dramatization. With Mr means a vain or conceited man. Sir Hillard collaborating, Westerton be-The Westerton-Hilliard version of

'Enchanted Hearts" was fanciful b the extreme. The modern Prince, his Fairy Godmother and the Princes fived romantically in their modern Cinderella-like contrasts

> AMUSEMENTS. AMUSEMENTS.

title of one of the many English plays boarding house and rich Tumble Inn teristically it was impossible for The eight-year-old godmother was which sprang up between such houses he produced. And he had a very facile on Hudson. In a Christmas scene, George M. Cohan to write of the year-guilible; the Princess would talk of as the Theatre Royal and the Princess pen. It was to Miss Mary Moore (now lavishly set at the Prince's country teryear—in any case, the first evidence her "soul." It is probable that Cohan Theatre in Melbeurne did much to struggled against the less majeste of stimulate interest in scene painting a lot of his longevity and a great deal ly with ponies drawing a pumpkin. Was" was to set its time ahead. From making his Prince a comedian. After and increase the prestige of the art-

the well known dramatist, being her yesteryear," but during the engage- serted. ment in Philadelphia, when peace was Natu declared and celebrated, it developed acters as well as incidents. A floor his portrayal of the part was consistthat the audience for "breaths of yes- walker, for instance, became in the ently polished and grave. teryear" was limited. Playgoers suddenly switched their favor from fancy to fact, from past to present.

It was the week following the peace declaration that George M. Cohan saw memories, but very much in the preswas threefold—as a man of the the-atre, as an old friend and admirer of gan to possess "A Prince There Was." Robert Hilliard and as the manager If, as Gorky believes, the test of an of Frank Westerton. Therefore when artist is to reflect himself in his work. was asked for advice and suggestions upon "A Prince There Was" Cohan readily showed an active in-

It may have been the peace jubila-

Where the Plays Change.

Florence Nash in "Remnant" will be the attraction at the Standard Theatre, after a four months' successful run at the Morosco Theatre. Except for George Gaul, replaced by Walter Regan, Miss Nash's supporting cast is unchanged.
"Under Orders" will be the at-

traction at the Shubert-Riviera. The cast will include Effie Shannon and James L. Crane. "Un der Orders" is a decided dramatic novelty, and for the past six months has been drawing large audiences at the Eltinge Thea-

"An Ideal Husband," which comes to Loew's Seventh Avenue Theatre, is one of the great plays by that great Irish wit, Oscar Wilde. Naturally this change affected char- from the lines as read by Hilliard, but

Cohan version a moving picture actor. The several young ladies of the play were brought strictly up to date. Even the older generation lived not upon His interest in its success ent and future. In other words, the surely George M. Cohin proved his art in dramatizing "Enchanted Hearts." Having brought the action up to the ninute, Cohan's next step was to supply humor for sentiment. He left the working for seven years with leading romance intact-even to keeping the and Princess-but a gentle satire made even the serious characters funny. Before "A Prince There Was" left the hands of its final adapter there was is only just being admitted as a mem-

> audience's sense of humor. The boarders at Mrs. Proute's ourse intended to be funny. Yet none of them was a caricature: their comedy was never forced; and it had the added magic of variety. Mrs. Prouty

irrepressible bubble of wit burst forth

America is a pretty good country but in at least one respect it is way behind Australia, according to Bert Levy, who comes from the latter place and is at present doing lightning sketches of celebrities in Charles Dillingham's "Everything" at the Hippodrome.

Be it known that before he took up cartooning newspaper and theatrical sketching. Mr. Levy had a thorough training in the art of scene painting, Australian artists. And it is in its allegory of Prince, Fairy Godmother theatres that Levy claims Australia attitude toward the scenic art of its could have taught Broadway a much needed lesson years ago. "Here in America the scenic artist

not one "straight" role in the play. ber of the theatrical family in good That is, there was not one character standing," declares Levy, "Such men whose folbles might not challenge an as Urban and a few of his confreres are receiving a recognition long over-due, and are now called in consulta-Ninety-seventh street house were of tion on equal terms with producer or playwright.
"But this condition has long pre-

vailed in Australia, where each theatre of any importance has on its staff the provoked laughs for one reason, the best scenic artists procurable, who reold lawyer, Crickett, for another, ceive a salary but work for real love Gladys Prouty, Miss Vincent and of beauty in the theatre. Such men Shorty, the movie actor, for still as the Englishman, George Gordon, others, Carruthers, a magazine editor, with whom I studied for five years; and Bland, a valet—"straight" roles that as foils might easily have become scenic artist, and William Spong. dull-were saved by funny moments. father of Hilda Spong, were all en-Even the fairy kingdom of Prince, gaged by big producers at a yearly Godmother and Princess was illumi- retainer to design the settings for

AMUSEMENTS.

PLAYS THAT LAST.

Astor, "East Is West"; Be-

lasco, "Tiger! Tiger!"; Belmont, "The Little Brother"; Bijou,

'Sleeping Partners"; Booth, "The

Woman in Room 13"; Broad-hurst, "The Melting of Molly"; Casino, "Some Time"; Central, "Somebody's Sweetheart"; Cohan, "A Prince There Was"; Cohan & Harris, "Three Faces East"; Comedy, "The Climax"; Cort, "The Better 'Ole"; Crite-rion, "Three Wise Fools"; El-tinge, "Up in Mabel's Room"; Empire, "Dear Brutus"; Fortyeighth Street, "The Big Chance"; /orty-rous.
Simplicity"; Fundament Galety.
Globe, "The Canary"; Harris. "The Invisible Foe"; Henry Miller's, "Tillie"; Hudson, "Friendly Enemies"; Knickerbocker, "Listen Lester"; Little Theatre, "A Little Journey"; Longacre, "Nothing But Lies"; Lyceum, "Daddies"; Lyric, "The Unknown Purple" Maxine Elliott's, "Tea Three"; Morosco, "C Three"; Morosco, "Cappy Ricks"; New Amsterdam, "The Girl Behind the Gun"; New Amsterdam Roof, "Combination Frolic"; Nora Bayes, "Ladies Playhouse, "Forever "Redemp-First"; Playhouse, After"; Plymouth, tion"; Princess, "Oh, My Dear"; and Judy, Portmanteau Republic, "Roads of Punch Plays; Republic, "Roads of Destiny"; Selwyn, "The Crowded

Hour"; Shubert, "The Be-trothal"; Thirty-ninth Street, "Keep It to Yourself"; Vander-bilt, "The Gentile Wife"; Win-ter Garden, "Sinbad."

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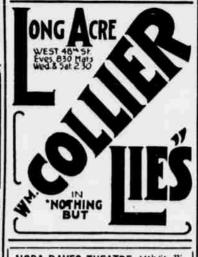
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